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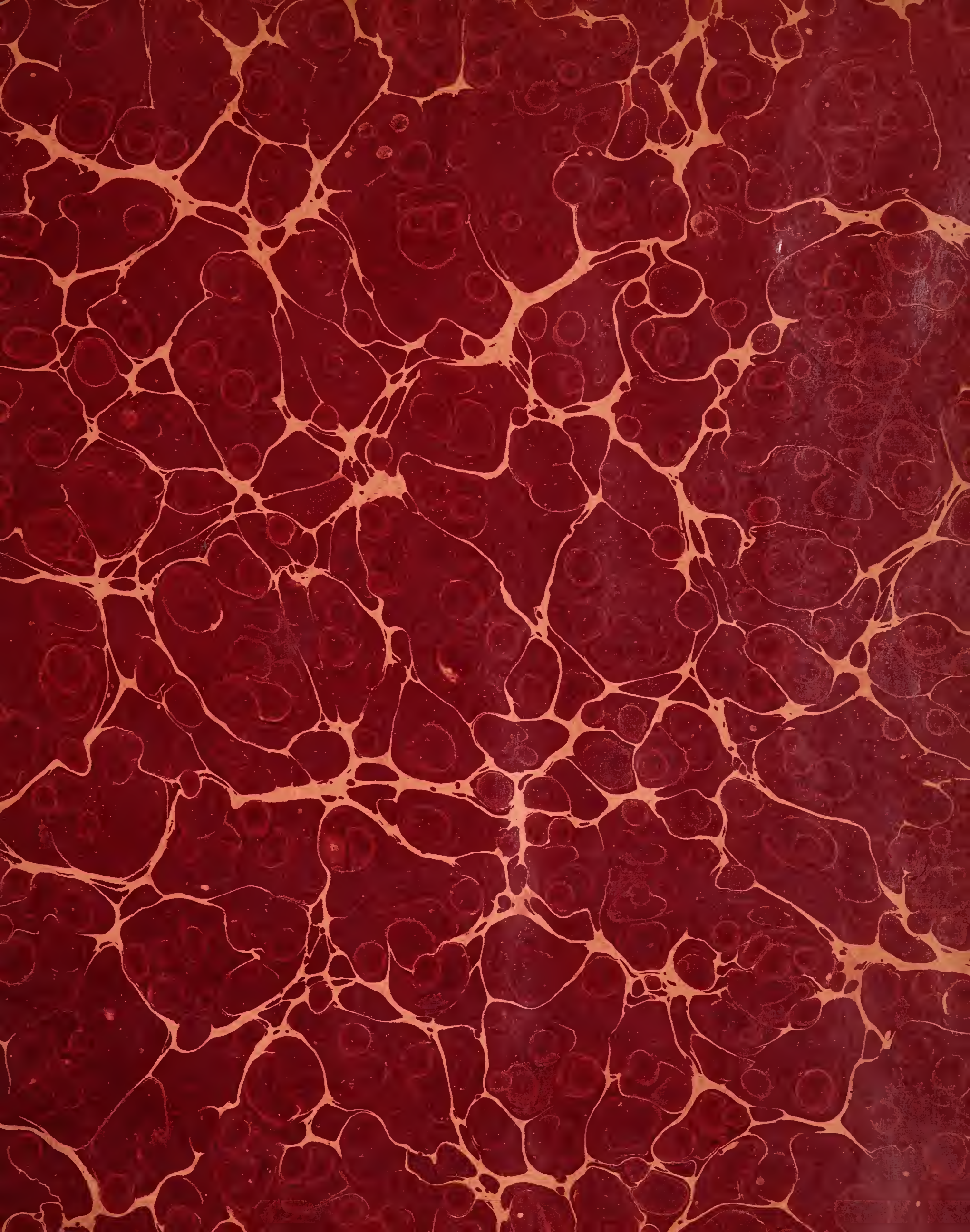


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THE BOOK OF  
THE COLLEGE OF ARCHITECTURE  
CORNELL UNIVERSITY

1903

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# CORNELL UNIVERSITY

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## DEPARTMENTS AND COLLEGES

### GRADUATE DEPARTMENT

*Degrees A.M., Ph.D., Etc.*

### ACADEMIC DEPARTMENT

*Degree A.B.*

### COLLEGE OF LAW

*Degree LL.B.*

### MEDICAL COLLEGE

*Degree M.D. New York City and Ithaca.*

### NEW YORK STATE VETERINARY COLLEGE

*Degree D.V.M.*

### COLLEGE OF AGRICULTURE

*Degree B.S.A.*

### NEW YORK STATE COLLEGE OF FORESTRY

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### COLLEGE OF ARCHITECTURE

*Degree B. Arch.*

### COLLEGE OF CIVIL ENGINEERING

*Degree C.E.*

### SIBLEY COLLEGE OF

### MECHANICAL ENGINEERING AND MECHANIC ARTS

*Degree M.E.*

# COLLEGE OF ARCHITECTURE

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## FACULTY

JACOB GOULD SCHURMAN, A.M., D.Sc., LL.D.

*President*

CHARLES BABCOCK, A.M.

*Professor of Architecture, Emeritus*

JOHN VREDENBURGH VAN PELT

*Architecte Diplômé par le Gouvernement Français. Professor in Charge of the  
College of Architecture*

CLARENCE AUGUSTINE MARTIN

*Assistant Professor of Architecture. Secretary of the College of Architecture*

OLAF M. BRAUNER

*Assistant Professor of Drawing and Painting*

ALBERT C. PHELPS

*Instructor in History of Architecture*

R. HAROLD SHREVE

*Instructor in Elements of Architecture*



PROFESSORS AND INSTRUCTORS FROM OTHER  
COLLEGES AND DEPARTMENTS WHO  
GIVE INSTRUCTION TO STUDENTS  
IN ARCHITECTURE

PROFESSOR L. A. WAIT	<i>Mathematics</i>
PROFESSOR R. C. CARPENTER	<i>Heating and Ventilation</i>
PROFESSOR H. S. JACOBY	<i>Theory of the Arch and Stereotomy. Structural Details</i>
ASSISTANT PROFESSOR H. N. OGDEN	<i>Descriptive Geometry</i>
ASSISTANT PROFESSOR J. F. CLARK	<i>Timber Physics</i>
ASSISTANT PROFESSOR E. J. McCAUSTLAND	<i>Theory of the Arch and Stereotomy. Mechanics</i>
ASSISTANT PROFESSOR H. RIES	<i>Clay Products and Building Stones</i>
MR. H. S. GUTSELL	<i>Modeling</i>
MR. J. S. SHEARER	<i>Physics</i>
MR. J. I. HUTCHINSON	<i>Mathematics</i>
DR. W. B. FITE	<i>Mathematics</i>
MR. H. F. STECKER	<i>Mathematics</i>
MR. M. A. POND	<i>Descriptive Geometry</i>
MR. F. C. EDMINSTER	<i>Descriptive Geometry</i>

NON-RESIDENT LECTURERS 1902-1903

HON. GEORGE L. HEINS	<i>New York State Architect, Albany, N. Y.</i>
JOHN GALEN HOWARD	<i>Architect of the University of California, New York City and Berkeley, Cal.</i>
FRANK MILES DAY	<i>Architect, Philadelphia, Pa.</i>
ALBERT KELSEY	<i>Editor of "The Architectural Annual," Philadelphia, Pa.</i>
CHARLES T. HARRIS	<i>President of the Celadon Roofing Tile Company, New York City</i>
GEORGE WALTER DAWSON	<i>University of Pennsylvania, Philadelphia, Pa.</i>

## THE COURSE IN ARCHITECTURE

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*The accompanying plates represent chiefly the pictorial side of the work in the College of Architecture. They are selected from a large number of drawings made within the past year and a half. A large portion of the students' time, however, is devoted to Theoretical and Applied Mathematics, Graphics, Advanced Construction, and such special studies as Heating and Ventilation, Physics, Timber Physics, Clay Products, etc. History of Architecture, and History of Art occupy a prominent place in the curriculum: the Seminaries also cover an important field, and deal with various subjects of both general and technical interest.*

*Students who show special aptitude for the constructive side of architecture are allowed to specialize therein during the latter part of the course.*

*On the other hand, after a thorough preliminary training in architectural design, students who show a particular talent for decorative design may substitute problems in the latter for the regular ones.*

*The College has instituted a Course for Painters. The allying of the Arts, as in foreign schools, is necessarily attended with advantages to each, and from the association of painters and architects both become stronger artists.*

*Aside from the broadening influence of University life, this course offers the facilities of the better art schools, with additional advantages drawn from its sister courses. The aim is to give the art student a more*



*thorough fundamental training than is possible under the usual limitations. The course offers **Drawing and Modeling from the Antique, Drawing, Painting, and Modeling from the Nude, Painting from Still-life and Portrait-painting.** Theory of composition, artistic anatomy, the history of art and architecture, the elements of architecture, and French will receive deserved attention. When possible for them, students will be encouraged to pursue further studies abroad.*

*For information relating to entrance, requirements, cost of living, board, tuition, etc., address **The Registrar, Cornell University, Ithaca, N. Y.***

#### **SPECIAL COURSE**

*Special students are admitted to two years of study in **Architecture and in Decoration.** As these Special Courses are designed to supplement practical experience gained in offices and studios, no one will be admitted as a Special who has not had at least three years' experience in an architect's office or its equivalent. For complete details governing admission to the Special Courses apply to the Secretary of the College.*

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### **COLLEGE AWARDS**

**THE CORNELL UNIVERSITY TRAVELING FELLOWSHIP IN  
ARCHITECTURE**

**THE RESIDENT FELLOWSHIP IN ARCHITECTURE**

**THE ANDREW D. WHITE PRIZE**

**THE CENTRAL N. Y. CHAPTER A. I. A. PRIZE**

**THE CHARLES GOODWIN SANDS MEMORIAL MEDAL**

**THE CLIFTON BECKWITH BROWN MEMORIAL MEDAL**

THE CORNELL UNIVERSITY  
TRAVELING FELLOWSHIP IN ARCHITECTURE

*This Fellowship is open to graduates of the Cornell College of Architecture, and to those who have completed the special course.*

*The Third Traveling Fellowship Competition took place during the summer of 1902. R. I. Dodge, '01, won the Fellowship; H. M. Bowdoin, '99, secured first mention. Mr. Dodge is to sail for Europe early in 1903.*

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THE CORNELL UNIVERSITY  
RESIDENT FELLOWSHIP IN ARCHITECTURE

*The Resident Fellowship is awarded annually to the graduate of any college of architecture who may apply and be deemed most fitted to carry on the study of advanced design. F. L. Ackerman held it for 1901-02. Hermann Dercum is the present holder.*

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THE ANDREW D. WHITE PRIZE

*The Andrew D. White Prize of seventy-five dollars, ex-President White offered for the three best solutions of a problem he himself dictated. This problem was a combined Hall and Auditorium for college use. Mr. White later increased the prizes to one hundred dollars, making them fifty dollars, thirty dollars, and twenty dollars respectively. W. G. Purcell, '03, gained the first, Hermann Dercum, '02, the second, and Douglas Mackintosh, '02, the third.*

*The valuable Andrew D. White Collection of Photographs has been rendered easy of access during the past year through the design of a large and suitable case. This contains forty-five hundred photographs of medium size, six hundred large photographs, has place for current periodicals at the end, and shelf room for books above.*



THE CENTRAL N. Y. CHAPTER A. I. A. PRIZE

*The Central New York Chapter of the American Institute of Architects, at a meeting in November, 1902, instituted a yearly prize of twenty dollars for which the Senior Class of the College should compete, the same to be known as the "Central New York Chapter A. I. A. Prize," and to convey to the winner Junior Membership in the Chapter.*

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THE SANDS MEMORIAL MEDAL



*The Medal reproduced above is a gift to the College from the family of Charles Goodwin Sands, '90, whose death occurred in 1893. Charles Grafty of Philadelphia made the design, and the dies were cut at the United States Mint in Philadelphia. The Medal is issued to students who reach what is known as the medal grades in architectural design. During 1901-02 F. L. Ackerman received the silver medal for his design of a Pantheon. The second medal, in bronze, was issued twice to F. L. Ackerman, and once each to Hermann Dercum and J. André Smith.*

## THE BROWN MEMORIAL MEDAL



*The Clifton Beckwith Brown Memorial Medal Mr. John Hartness Brown gave the College in memory of his brother, who was killed in battle at San Juan Hill. The Medal was designed by Professor Brauner, and the dies engraved by Throndsen, an eminent Norwegian specialist in glyptic art.*

*A silver replica is given the student who secures, during his Senior year, the greatest number of values in architectural design; a bronze one to the student attaining the second greatest number. Hermann Dercum won the medal for 1901-02, while R. H. Shreve received the second medal in bronze.*

*For the Clifton Beckwith Brown Memorial Collection of Photographs the College is indebted to Miss Jennie M. Brown. Seventy-six large morocco volumes contain three thousand mounted photographs of Renaissance architecture, furniture, and decoration, chosen from various European countries.*



## LIST OF PLATES

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### PLATES I, II, AND III

*These drawings for a Pantheon, dedicated "to the noble and illustrious of the nation," Mr. Ackerman made during his tenure of the Resident Fellowship. In addition to the three drawings shown, a front elevation was required.*

### PLATE IV

*This program, for a Summer Theatre and Casino, called for a composition which should be light and gay in character. The problem was one of the early ones rendered by the Senior Class.*

### PLATES V AND VI

*This Southern Resort was given to Mr. Ackerman as a Plan Problem. A developed elevation at a smaller scale than the one shown completed the number of drawings.*

### PLATE VII

*This design, rendered by Mr. Dercum during his Senior year, was for a Monumental Stairway (connecting the first and second floors only) upon the main axis of a building devoted to parliamentary purposes. In this case special importance was attached to the stereotomy.*

### PLATES VIII, IX, X, AND XI

*The required drawings in this problem, a Museum of Fine Arts, were a plan, perspective, section, front and side elevation.*

### PLATE XII

*This perspective of a Post-office for a city of 45,000 was one of four drawings in a competition rendered by both Juniors and Seniors.*

PLATE XIII

*The Pulpit required was one suitable for a Church of Renaissance interior.*

PLATE XIV

*This minor problem called for a frankly Wooden Ceiling in a small library or study. Large and simple treatment of paneling was recommended, and the lines of construction were made to contribute to the decoration.*

PLATES XV AND XVI

*A major problem like this Rendez-vous de Chasse is given at the close of the work in Second-class design. A section accompanied the drawings shown.*

PLATE XVII

*This mid-year problem in Second-class design pertained to a large Public Building. The façade, of which the terminal motive was required, consisted of a series of bays similarly designed.*

PLATES XVIII, XIX, AND XX

*Numerous Sketches are given throughout the year to both classes in design. Drawings must be rendered by 6 P.M. of the day the programs are issued.*

PLATE XXI

*This Steel Truss was one of the problems worked out in the course in Steel and Fire-proof Construction. Certain limiting conditions, such as span, height, etc., were imposed, and the student was required to work up all data and to design and completely detail the truss. As much importance is attached to the proper working up and assembling of data as to the designing and detailing.*

PLATE XXII

*This plate shows two examples of Working Drawings by Harry I. Schenck and Carl F. White. As a part of the work of the Junior year each student in the College is required to design and to make a complete set of quarter-scale working drawings and typical large-scale and full-size details for a moderate sized Dwelling House.*



PLATES XXIII AND XXIV

*A Life Class now meets three times a week throughout the year. The work is elective save for the first term of the Senior year, when required. There are separate classes for men and women.*

PLATE XXV

*During the Junior year, when weather permits, two afternoons a week are devoted to Out-of-door Painting; otherwise, to Painting of Still-life. The Pastel Sketch represents a type of subject in which the region about Ithaca abounds. The Oil Sketch was done in Buffalo during the summer vacation.*

PLATES XXVI AND XXVII

*Throughout the Sophomore year, students draw from the Antique in the Museum of Casts. The class meets three times a week. Those who show special aptitude and progress sufficiently are allowed to paint from the cast in oils and pastels.*

PLATE XXVIII

*Mr. Tissington, the second holder of the Traveling Fellowship, has been allowed to prolong the duration of his fellowship in order to study at the École des Beaux-Arts in Paris. On his return to America, he will complete his fellowship work at Cornell. This plate is a reproduction of his Beaux-Arts entrance projet, and 19, the mark he received, was the highest mark awarded.*

PLATE XXIX

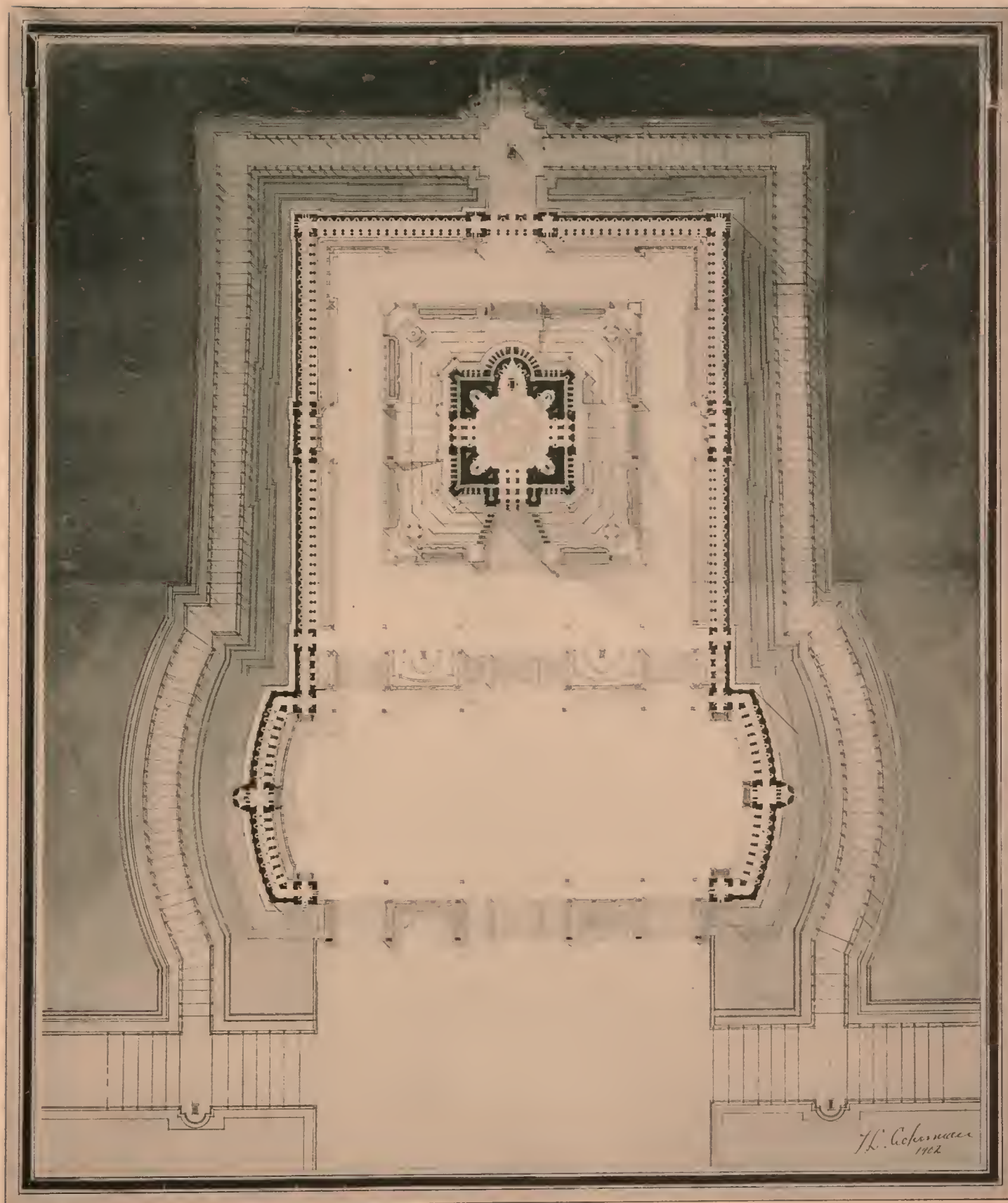
*This Circular Hall, or Salon, was a sketch made in Paris by Mr. Tissington shortly before his admission to the Beaux-Arts.*

PLATE XXX

*The Sketches shown were selected from a large number (German, French, and Flemish) made by Mr. Tissington early in his European sojourn. Since securing entrance to the École des Beaux-Arts he has visited Italy and made further sketches to be added to those now in the possession of the College.*







ADVANCED DESIGN

F. L. ACKERMAN

PLATE I  
A NATIONAL PANTHEON







ADVANCED DESIGN

F. L. ACKERMAN

PLATE II  
A NATIONAL PANTHEON





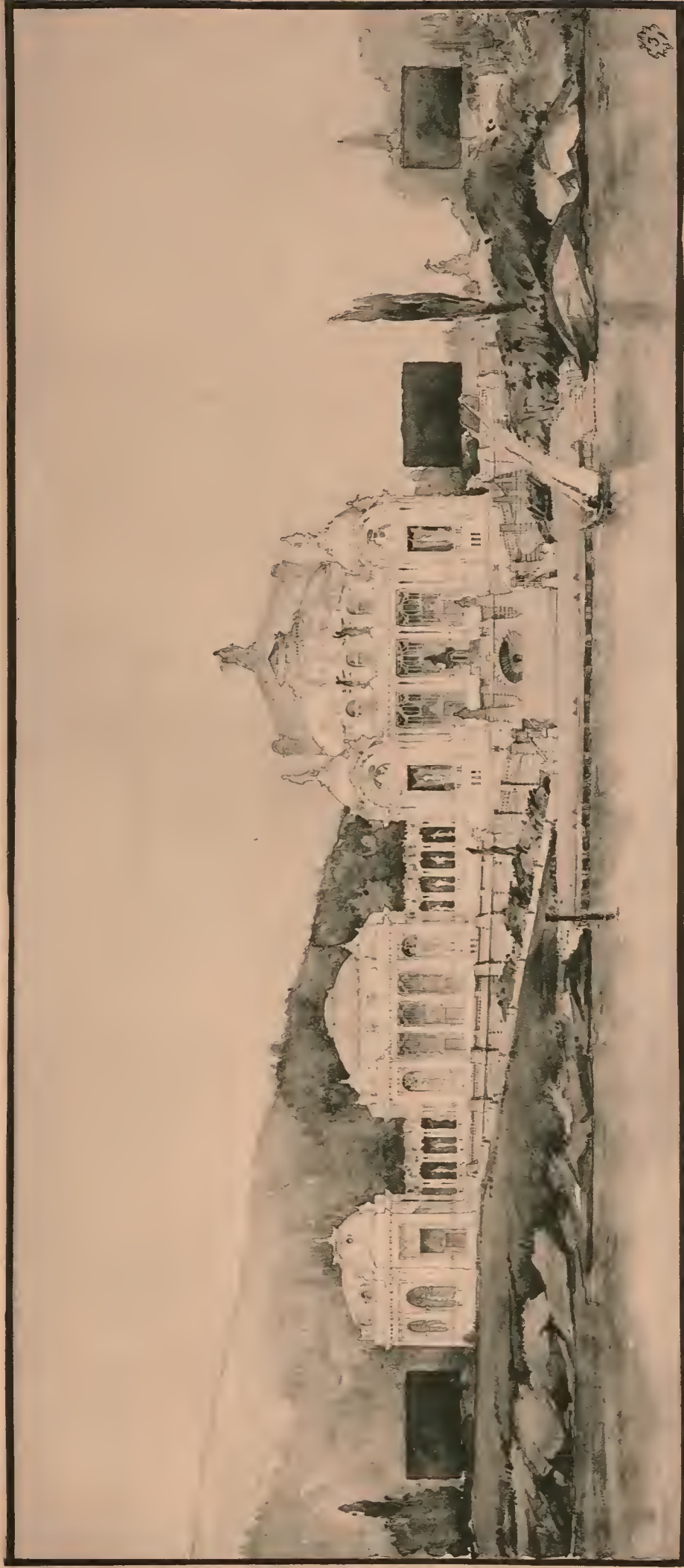
ADVANCED DESIGN

F. L. ACKERMAN

PLATE III  
A NATIONAL PANTHEON







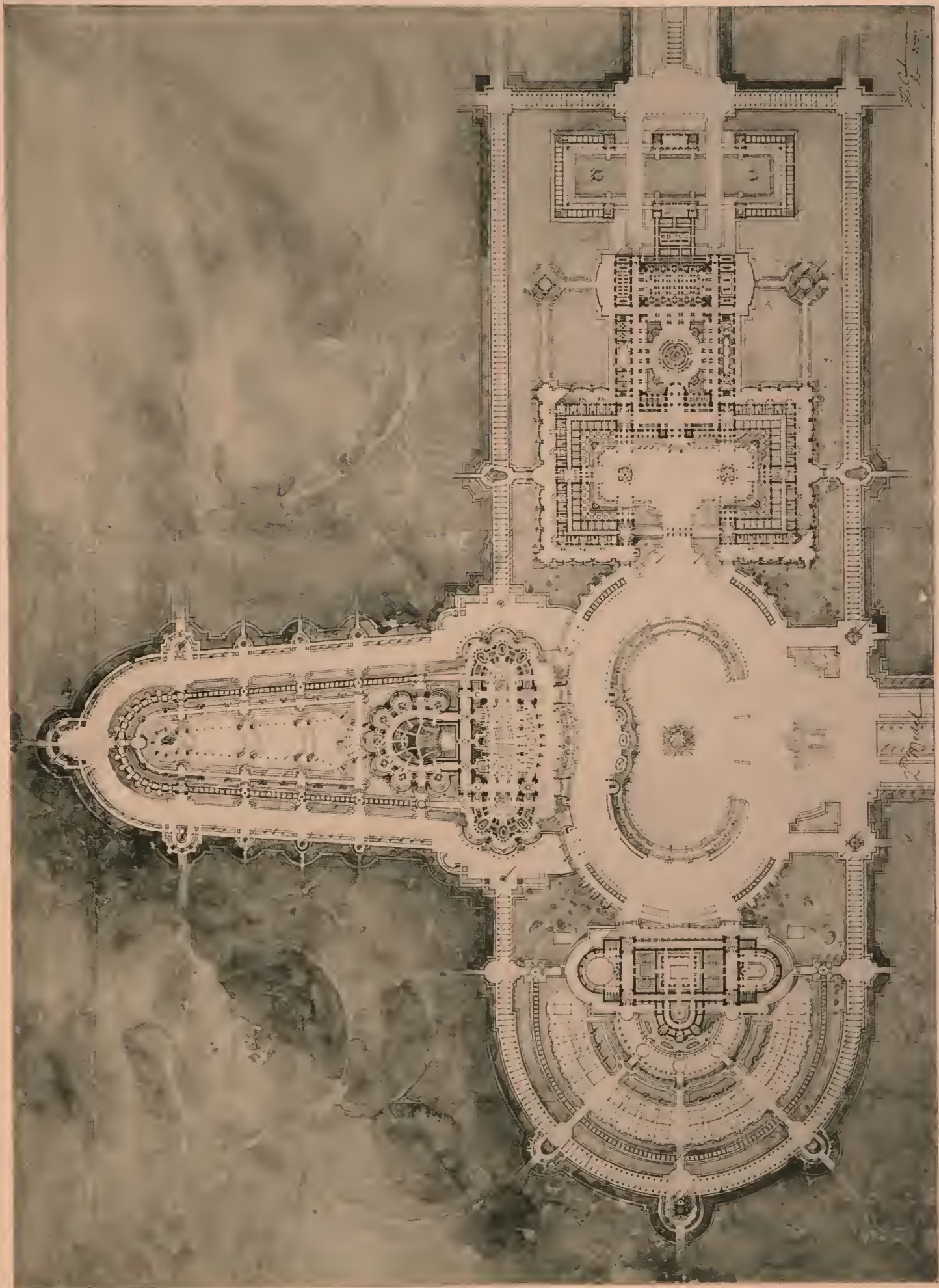
FIRST CLASS DESIGN

H. DERCUM

PLATE IV  
A SUMMER THEATER AND CASINO







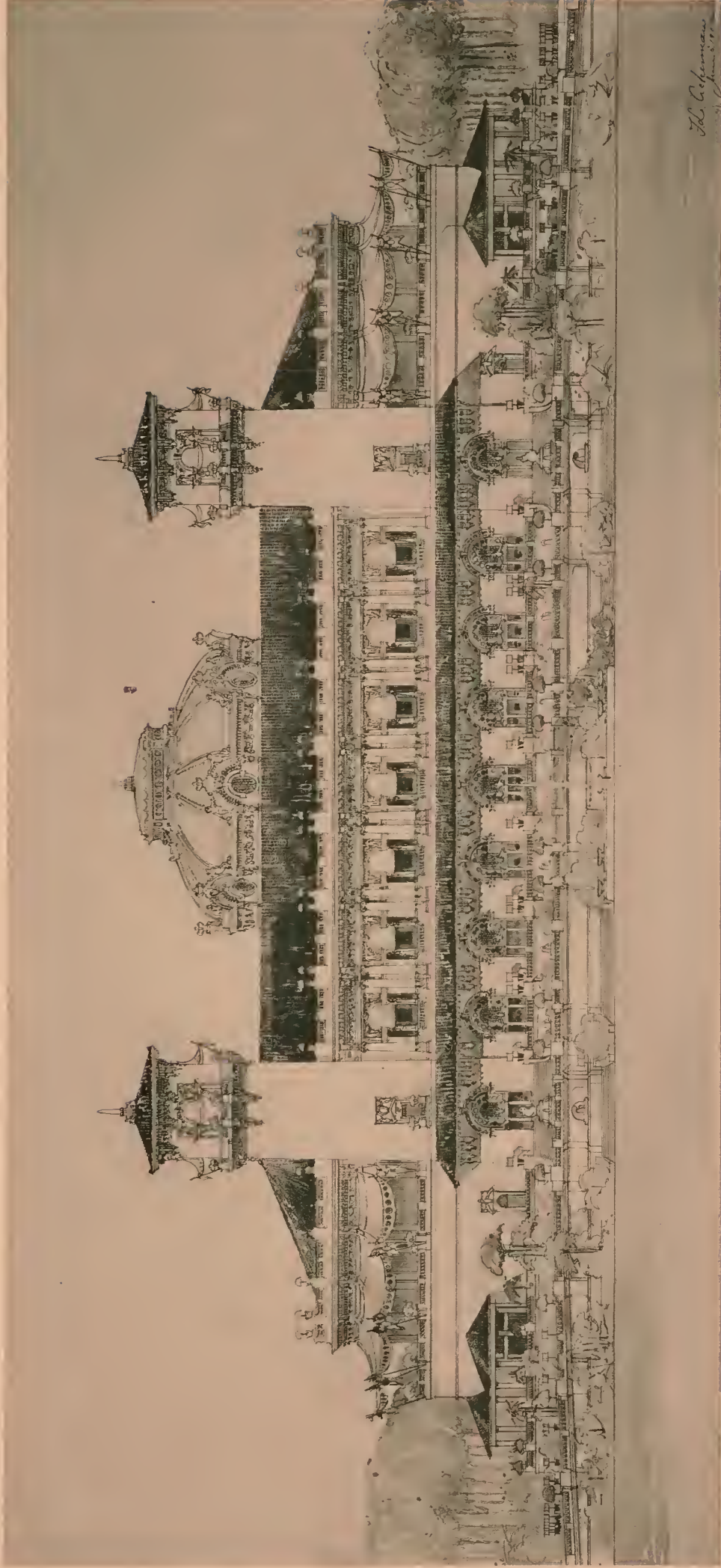
ADVANCED DESIGN

F. L. ACKERMAN

PLATE V  
A SOUTHERN RESORT







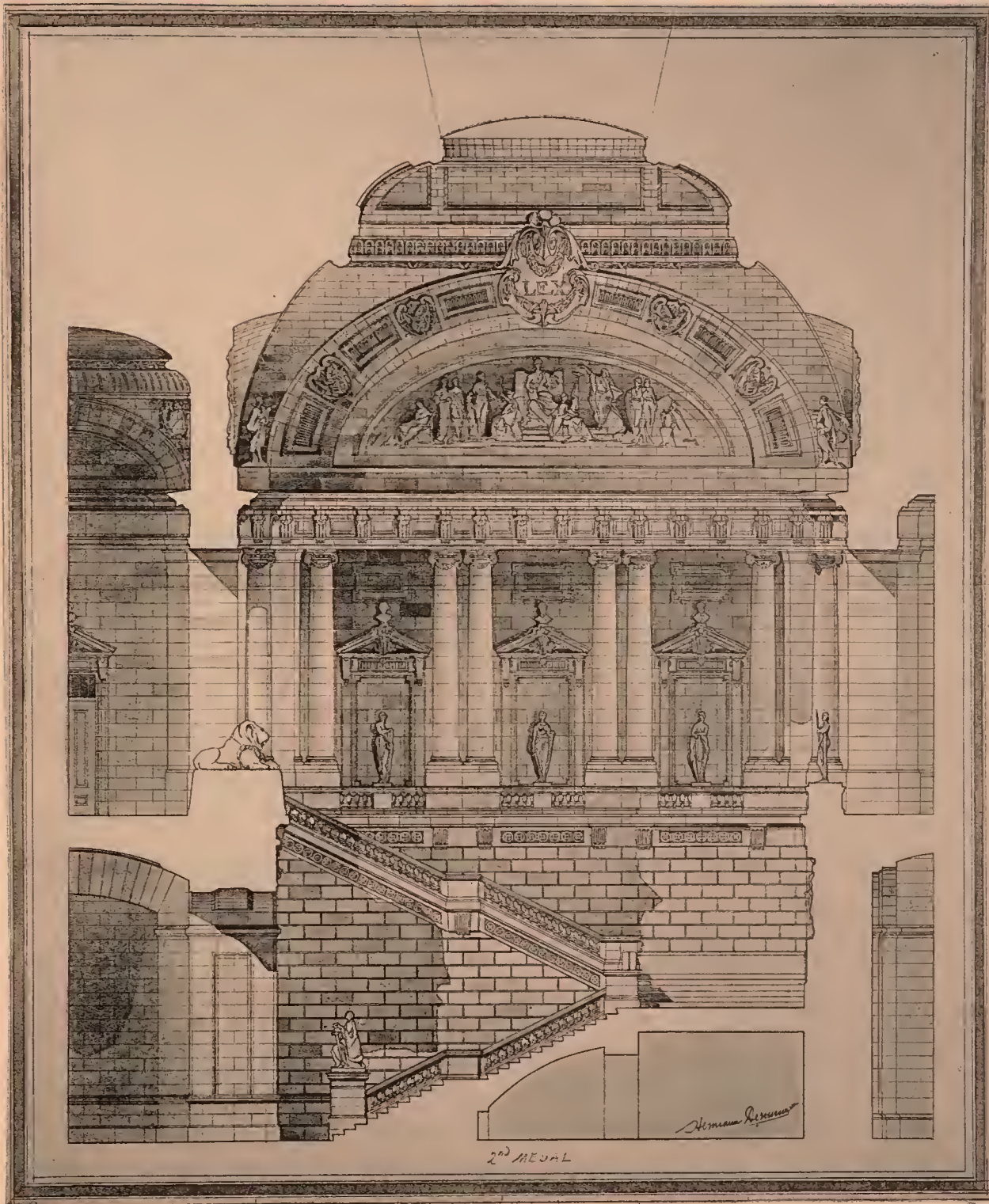
ADVANCED DESIGN

F. L. ACKERMAN

PLATE VI  
A SOUTHERN RESORT  
CENTRAL MOTIVE — A RESTAURANT AND THEATER







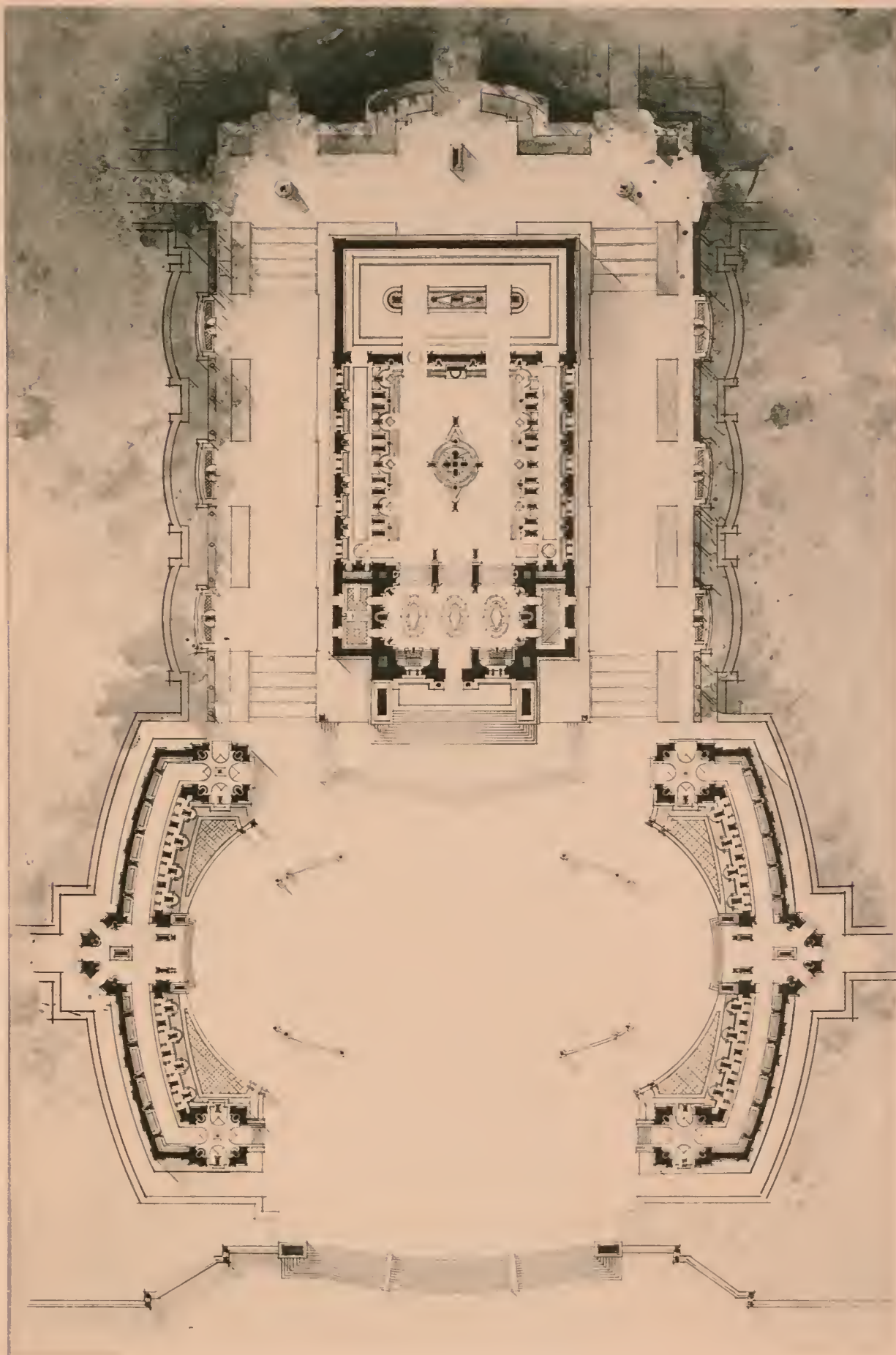
FIRST CLASS DESIGN

H. DERCUM

PLATE VII  
A MONUMENTAL STAIRWAY





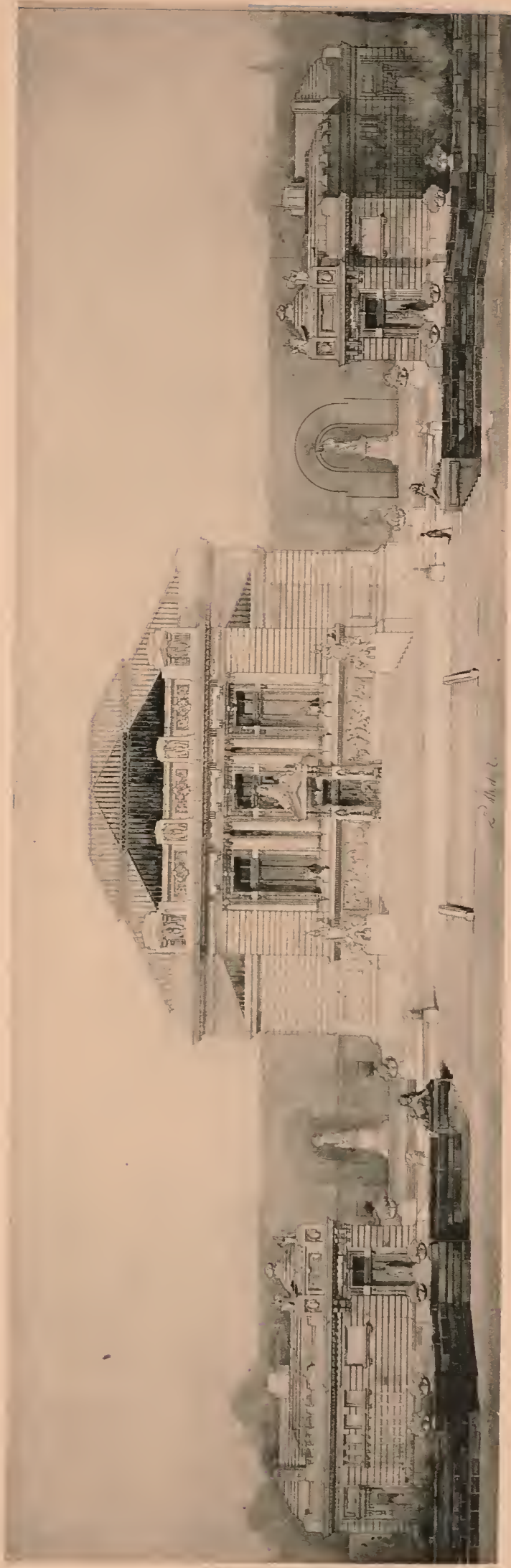


FIRST CLASS DESIGN

F. L. ACKERMAN

PLATE VIII  
A MUSEUM OF FINE ARTS  
FOR A SMALL CITY





FIRST CLASS DESIGN

F. L. ACKERMAN

PLATE IX  
A MUSEUM OF FINE ARTS FOR A SMALL CITY







FIRST CLASS DESIGN

F. L. ACKERMAN

PLATE X

A MUSEUM OF FINE ARTS FOR A SMALL CITY







FIRST CLASS DESIGN

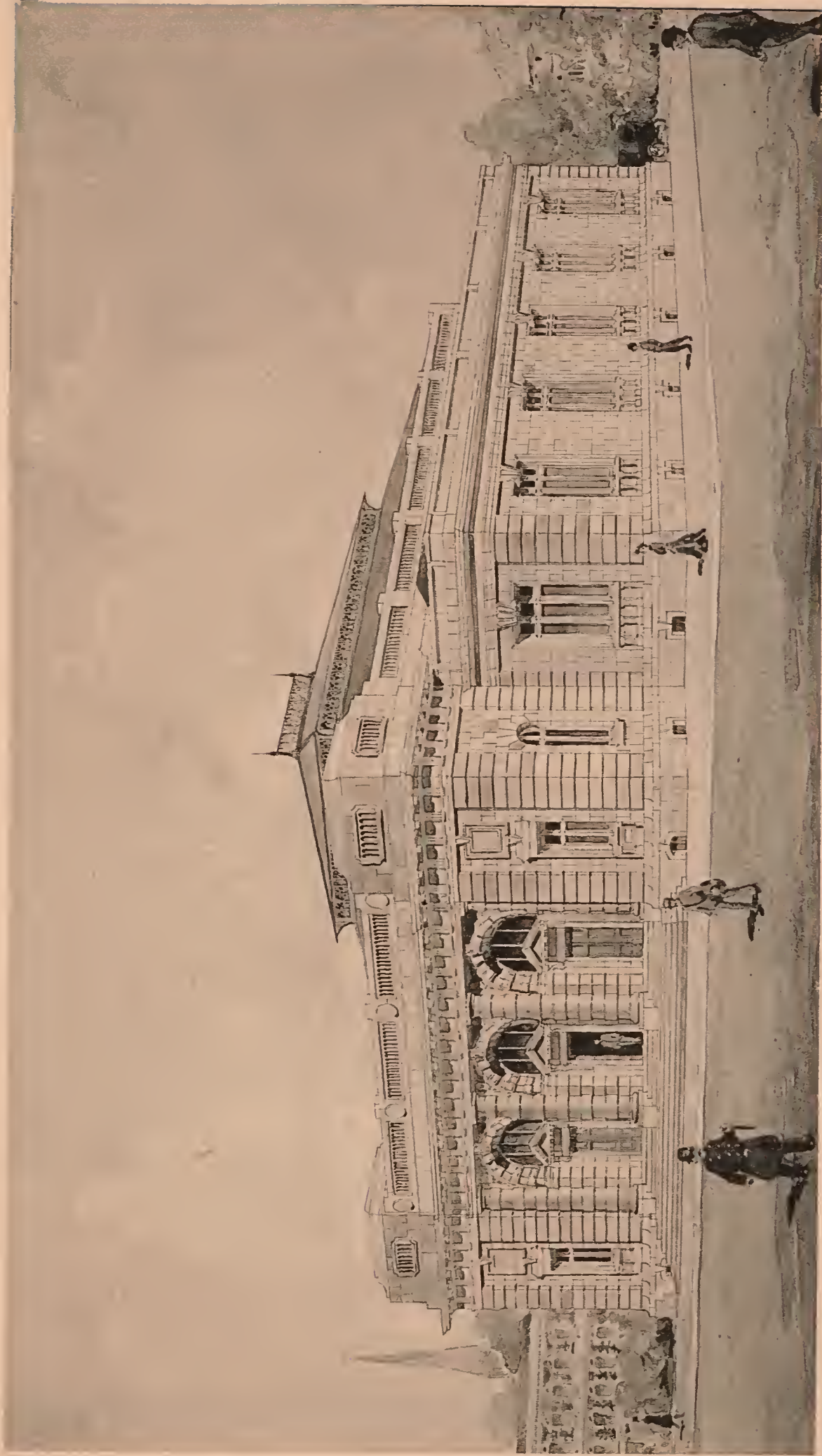
R. HAROLD SHREVE



FIRST CLASS DESIGN

J. A. SMITH





FIRST CLASS DESIGN

C. E. STEVENS

PLATE XII  
A POST-OFFICE





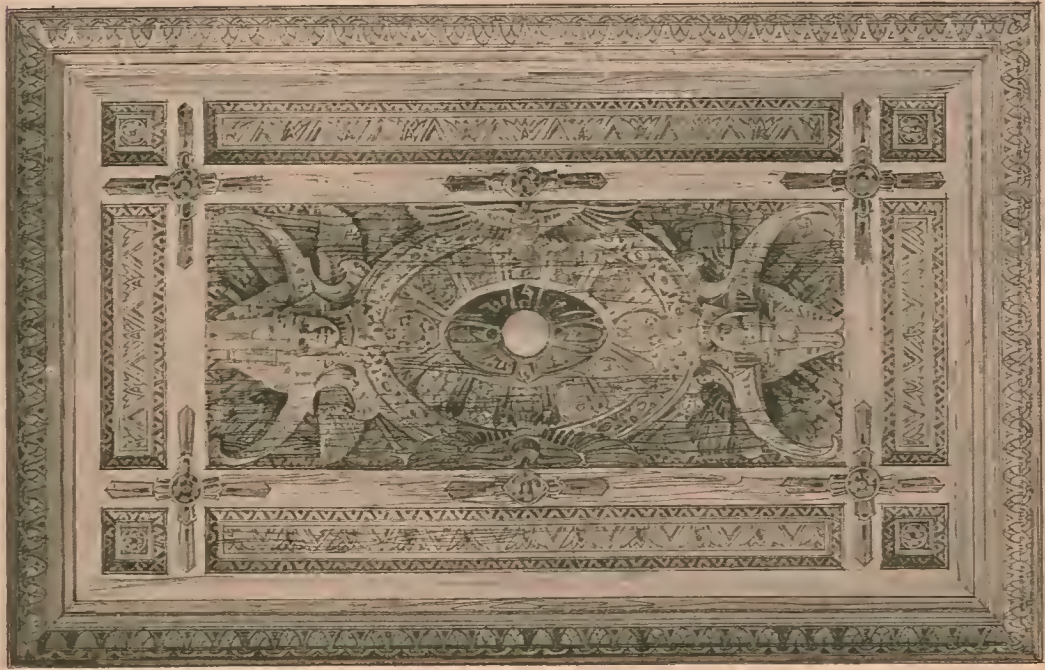


FIRST CLASS DESIGN

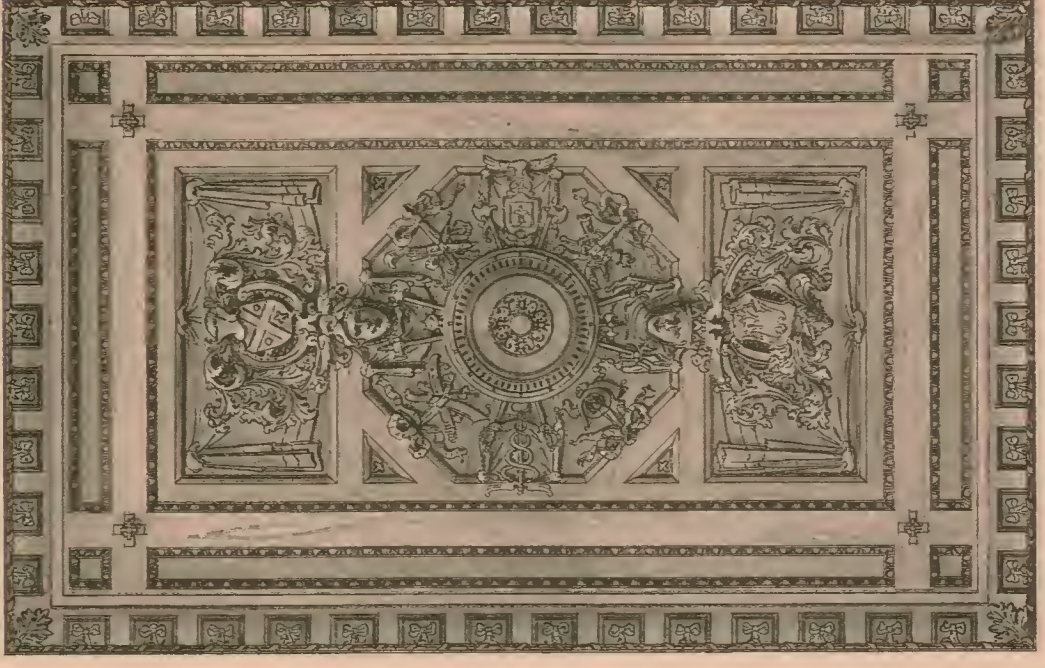
J. A. SMITH



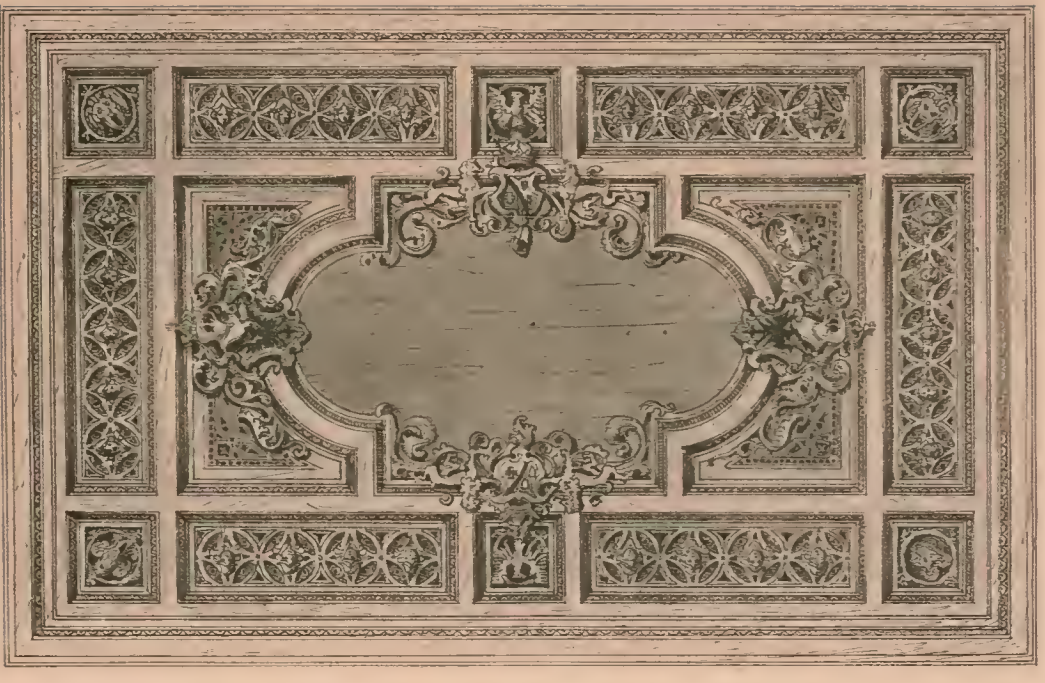




H. DERCUM



R. H. SHREVE



J. A. SMITH

PLATE XIV  
FIRST CLASS DESIGN  
A WOODEN CEILING







SECOND CLASS DESIGN

R. HAROLD SHREVE

PLATE XV

A RENDEZ-VOUS DE CHASSE







SECOND CLASS DESIGN

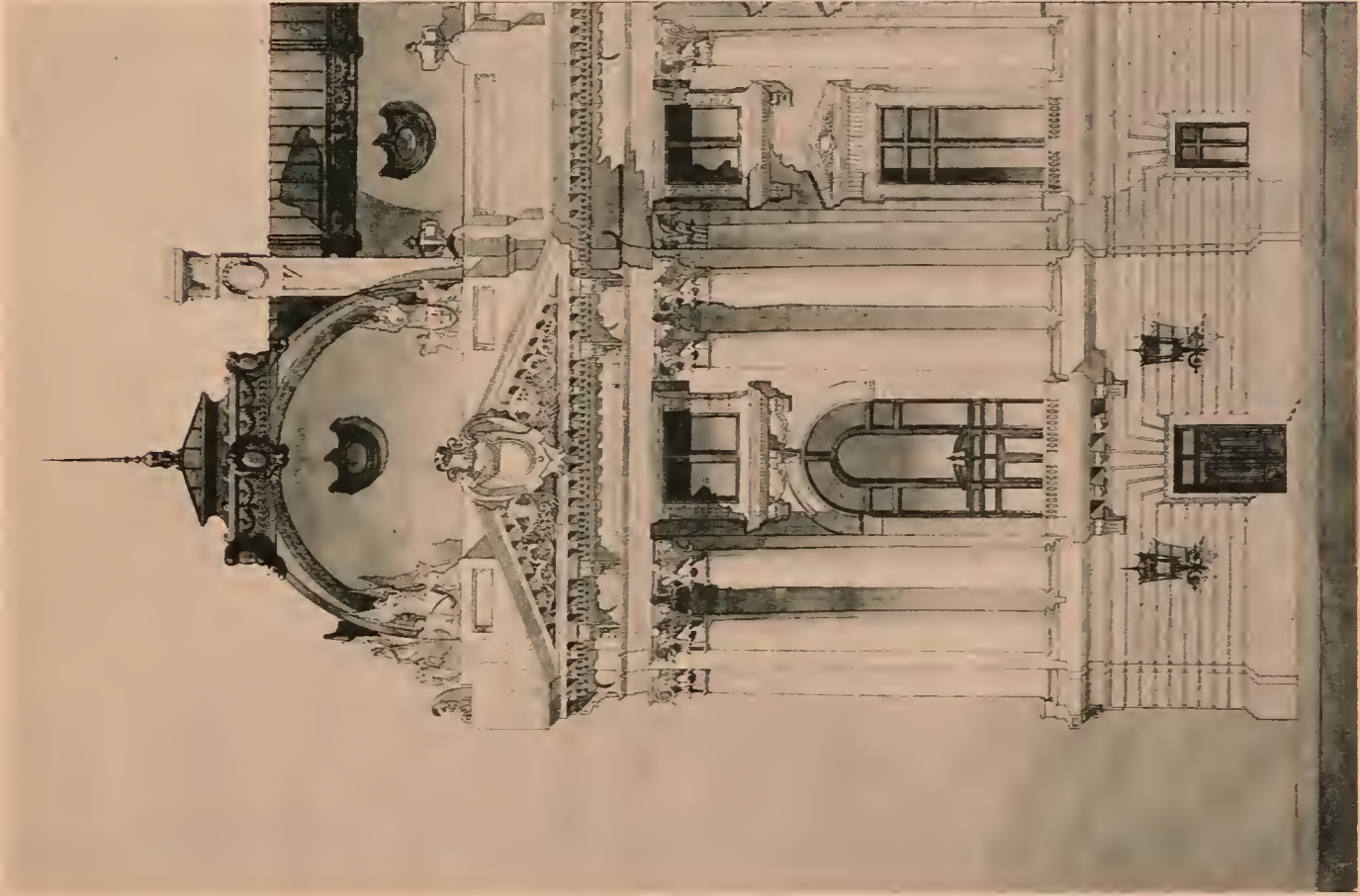
R. HAROLD SHREVE

PLATE XVI

RENDEZ-VOUS DE CHASSE







SECOND CLASS DESIGN

H. J. WILLIAMS



SECOND CLASS DESIGN

A. E. FETTIS

PLATE XVII

THE TERMINAL MOTIVE OF A LONG FAÇADE.





TEN-HOUR SKETCH PROBLEM

F. L. ACKERMAN



TEN-HOUR SKETCH PROBLEM

D. MACKINTOSH

PLATE XVIII  
A WINDMILL  
A LODGE GATE TO A LARGE ESTATE







TEN-HOUR SKETCH PROBLEM

J. A. SMITH



TEN-HOUR SKETCH PROBLEM

H. DERCUM







TEN-HOUR SKETCH PROBLEM

F. B. BROWN



TEN-HOUR SKETCH PROBLEM

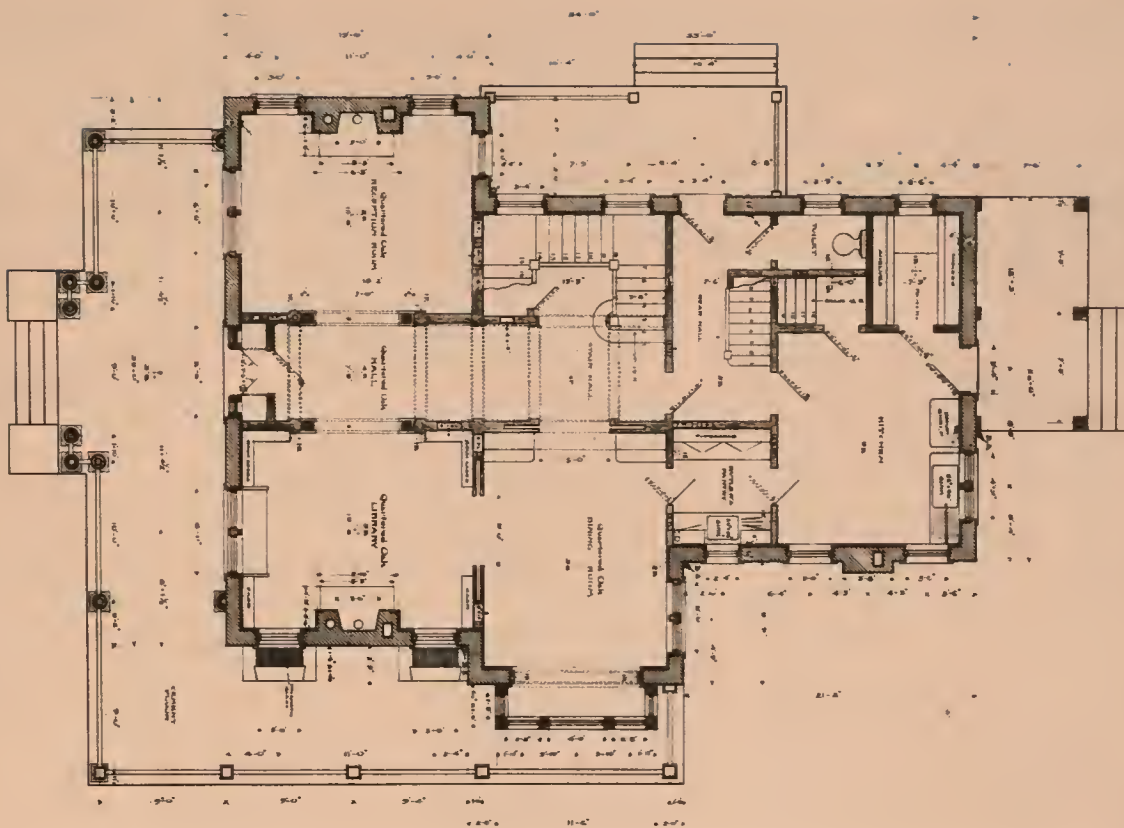
F. L. ACKERMAN











COURSE IN WORKING DRAWINGS

HARRY I. SCHENCK



COURSE IN WORKING DRAWINGS

CARL F. WHITE







LIFE CLASS. SENIOR WORK

F. L. ACKERMAN





LIFE CLASS. SENIOR WORK

H. DERCUM







OIL

H. DERCUM



PASTEL

F. L. ACKERMAN







CHARCOAL

W. G. PURCELL



CHARCOAL

R. H. SHREVE

PLATE XXVI  
DRAWINGS FROM THE ANTIQUE





SOPHOMORE WORK

A. E. FETTIS



FRESHMAN WORK

C. S. COBB



SOPHOMORE WORK

L. A. RALLY



SOPHOMORE WORK

T. B. EVERMAN

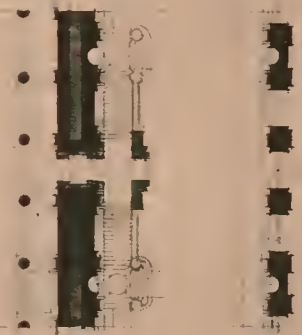
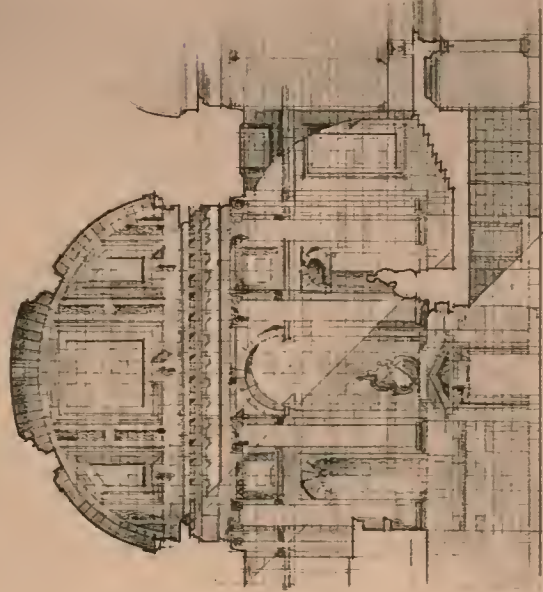
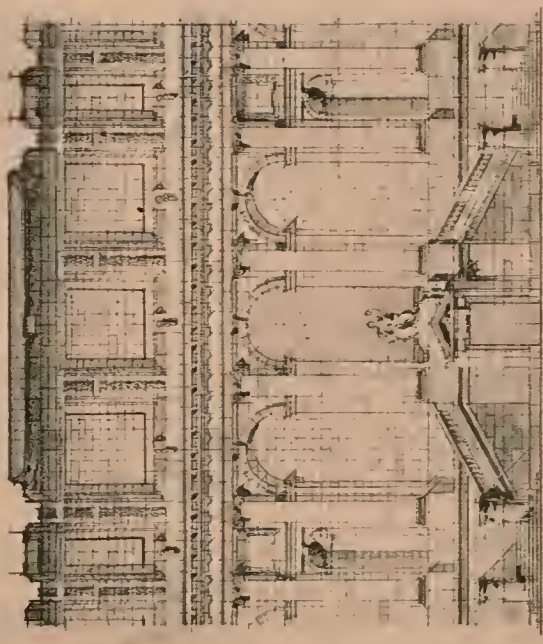




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RECORD

19 APR 1907  
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M<sup>re</sup> Quinglin-Ra.  
Elev de St. Paulin

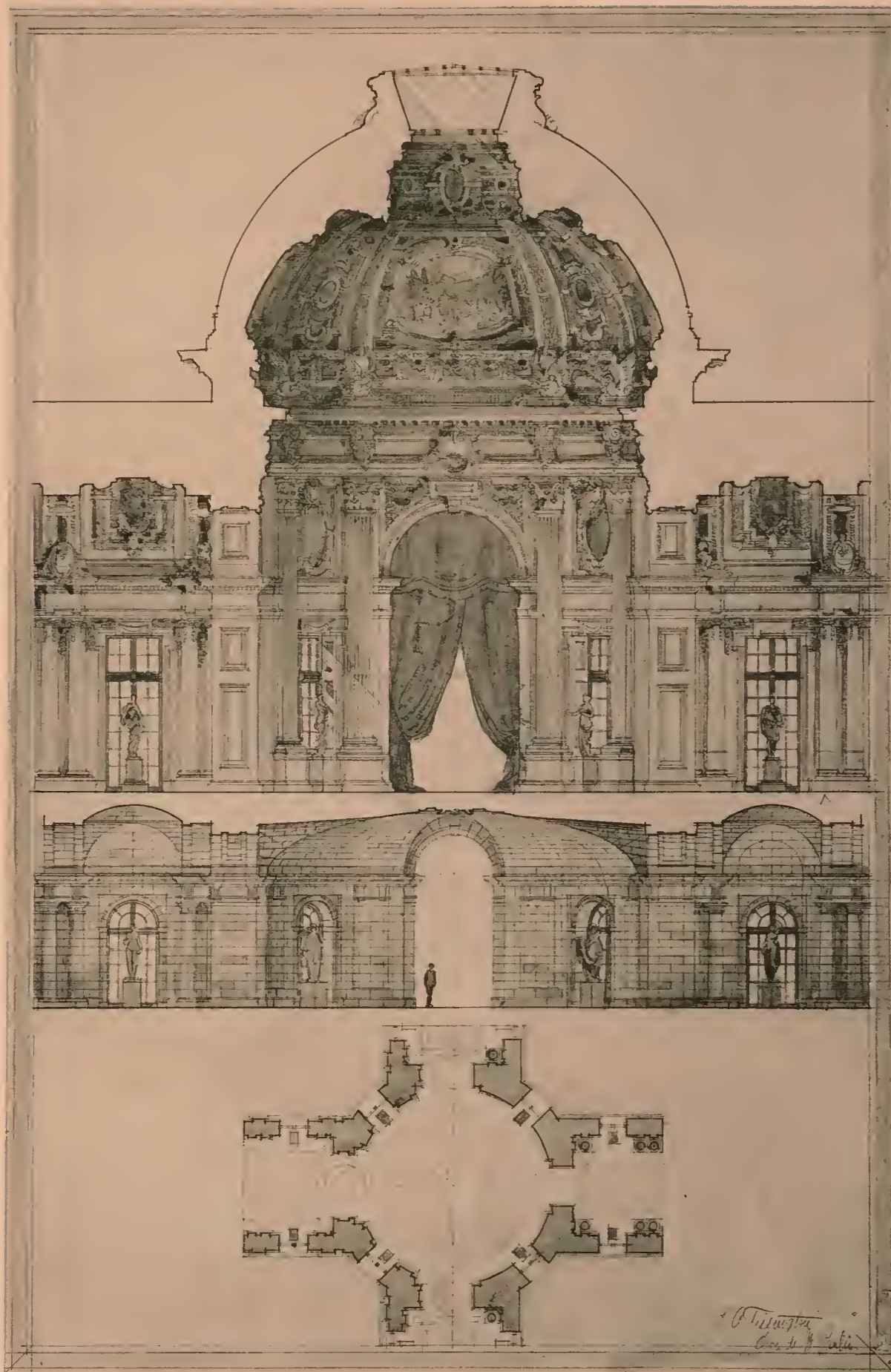


WORK OF TRAVELING FELLOW

R. A. TISSINGTON







WORK OF TRAVELING FELLOW

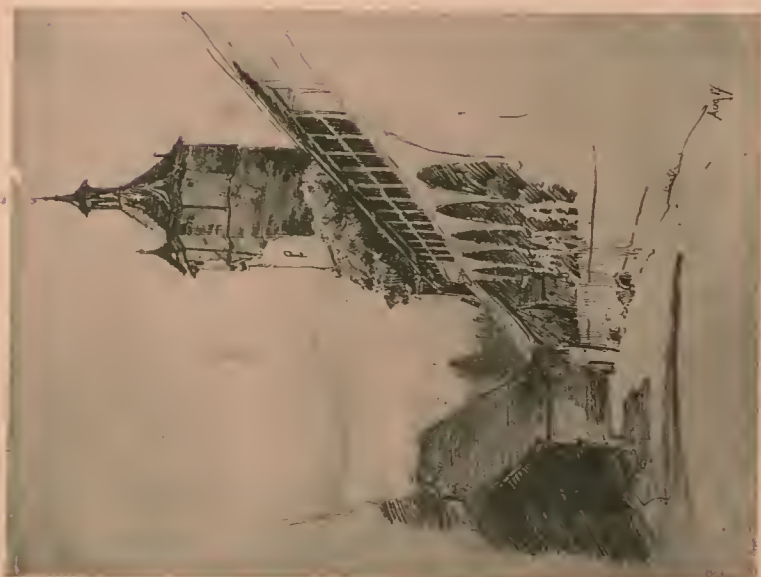
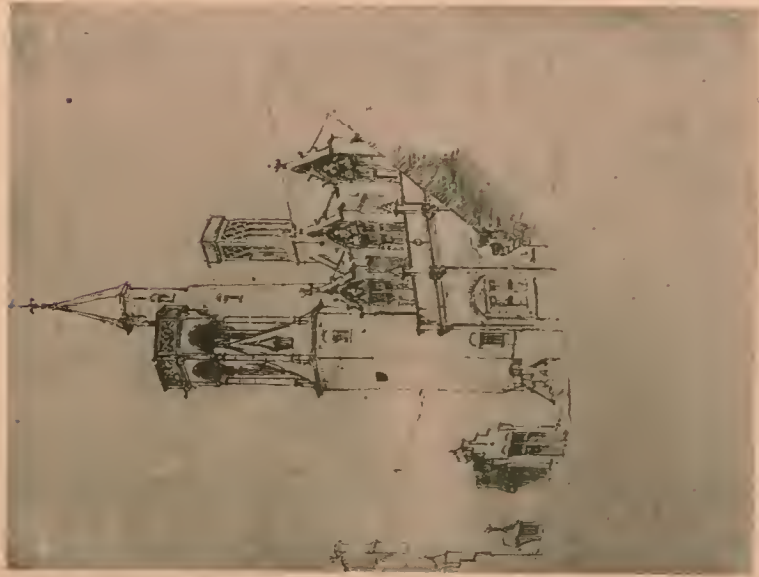
R. A. TISSINGTON

PLATE XXIX

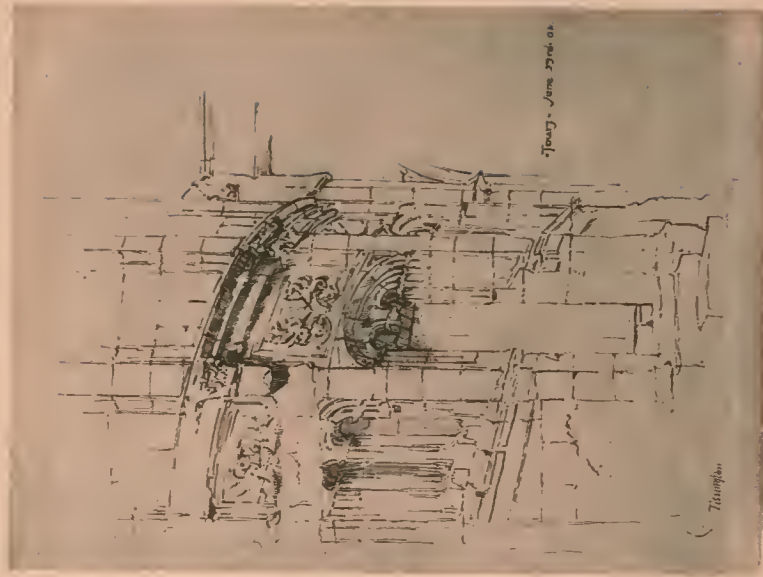
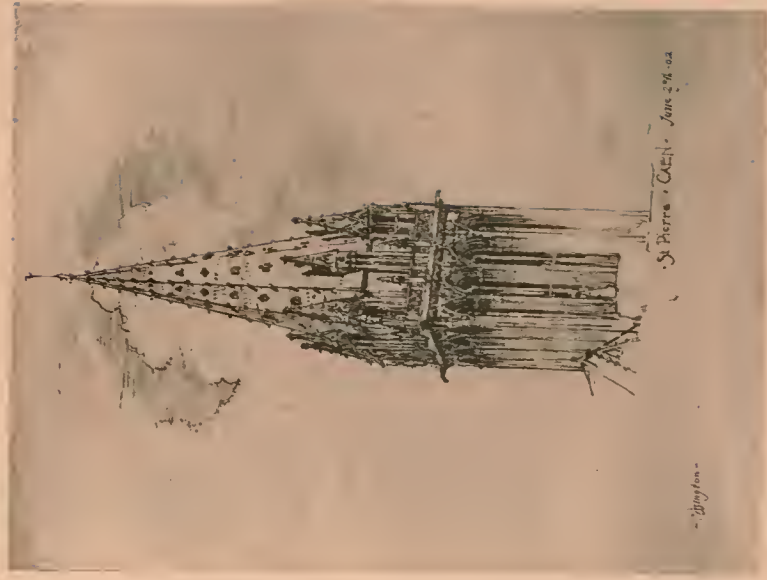
CIRCULAR HALL AT THE INTERSECTION  
OF THE GALLERIES OF A MUSEUM







WORK OF TRAVELING FELLOW

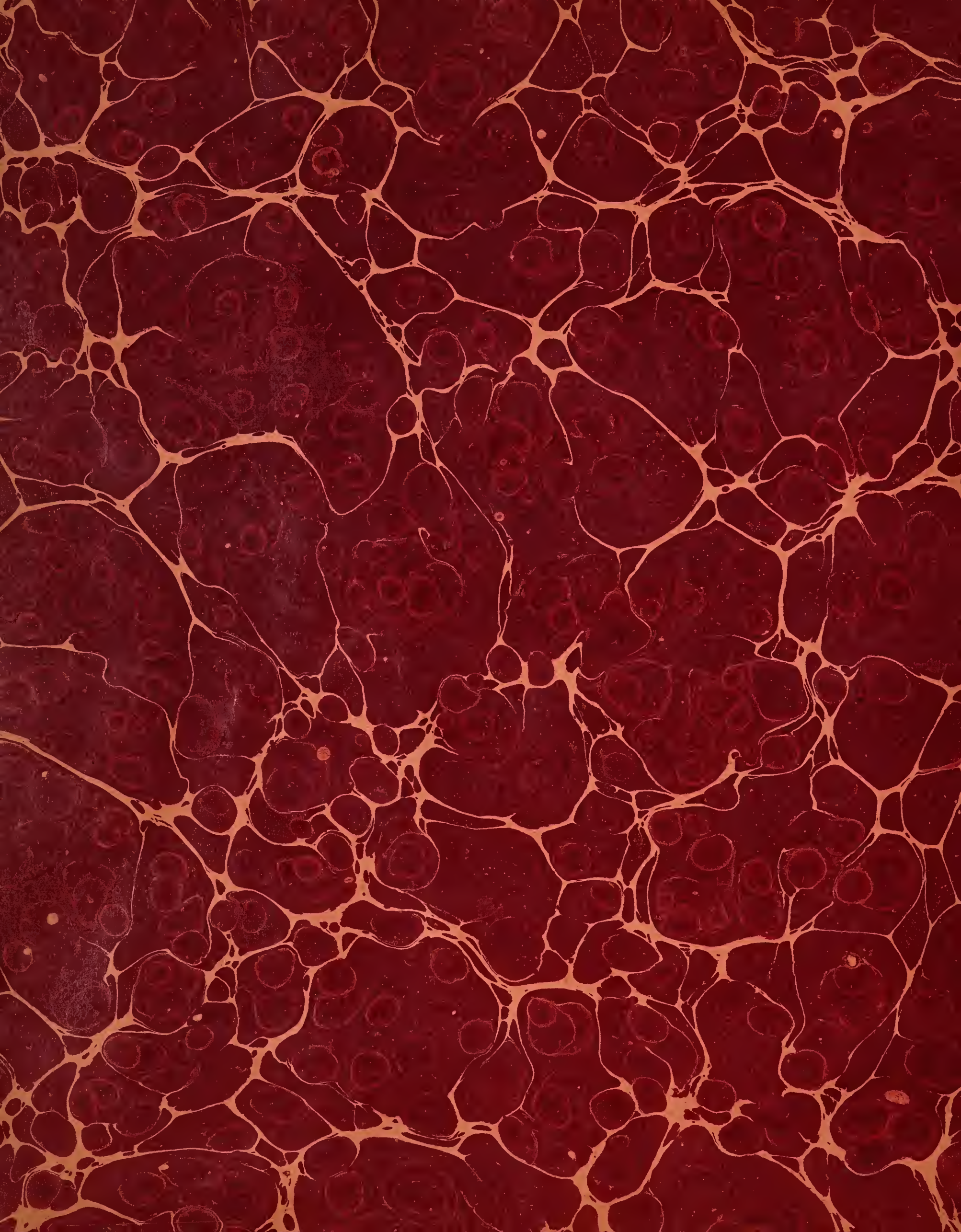




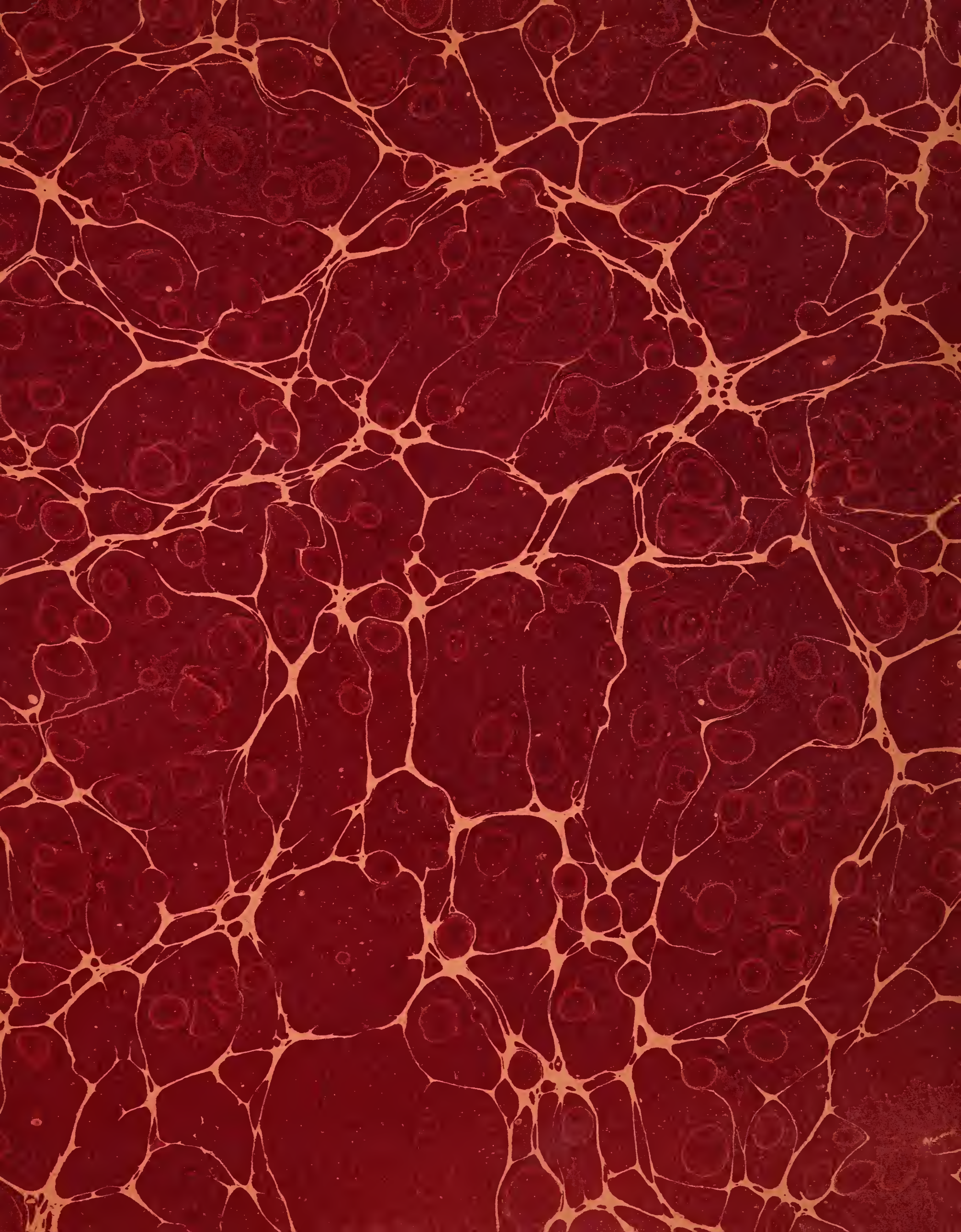














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